

SINT
ART
— 05

**IVANA
FRANKE**

MOGUĆI
STUPNJEVI
SLOBODE
POTENTIAL
DEGREES OF
FREEDOM

30.1. - 25.4. 2015.

ZBIRKA VJENCESLAVA RICHTERA I NADE KAREŠ RICHTER
DONACIJA GRADU ZAGREBU, VRHOVEC 38, ZAGREB



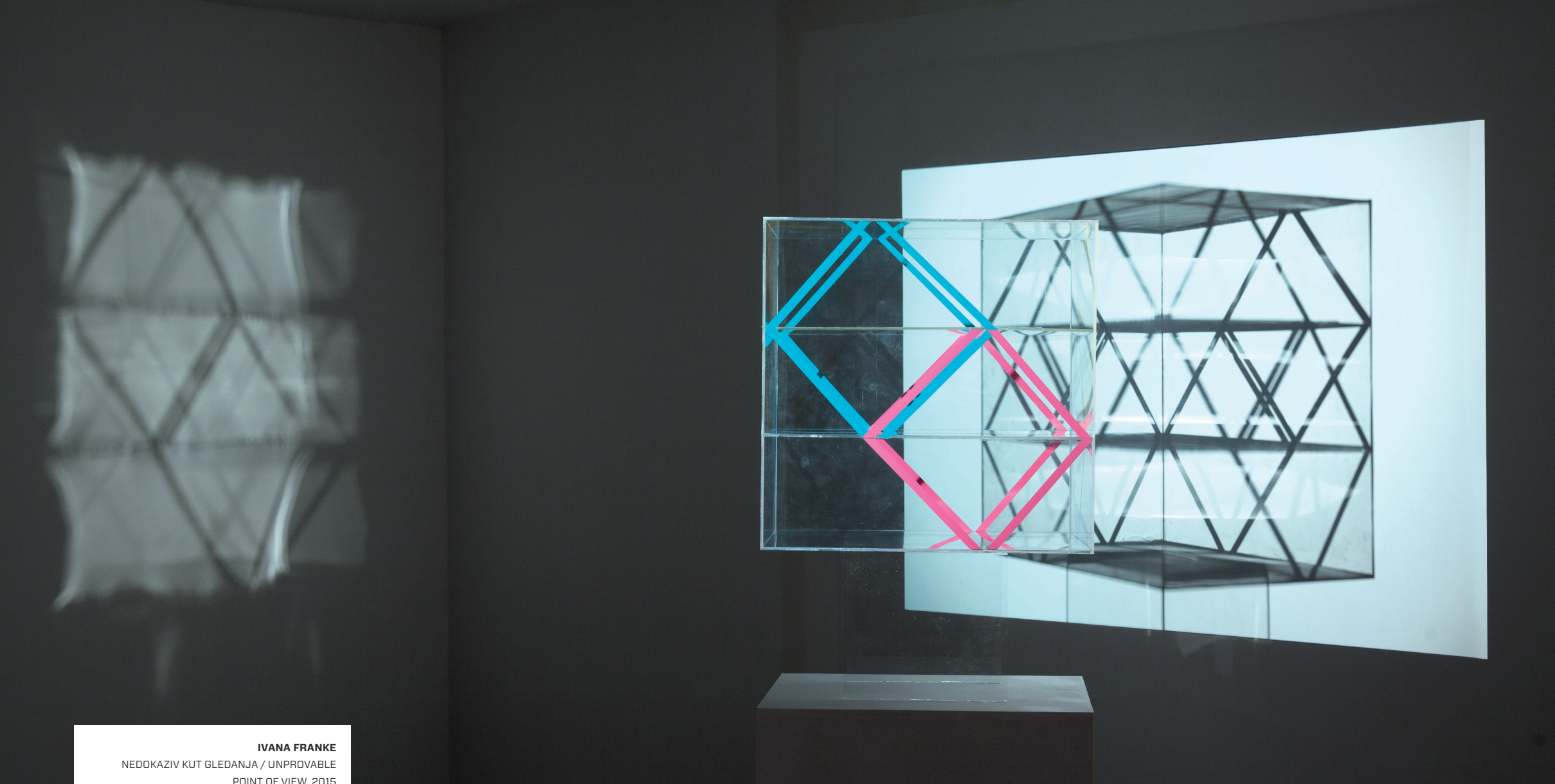
“

...pred nama je
slika oslobođena
dvodimenzionalnosti,
skulptura oslobođena
materije i arhitektura
oslobođena praktičke
funkcije

”

Tako piše o svojim *Prostornim slikama* Vjenceslav Richter u autorefleksivnom i nikad objavljenom djelu *Moj misaoni prostor*. Umjetničko djelo, koje se u cijelosti ostvaruje u misaonom prostoru, kroz vlastita istraživanja zakonitosti percepcije i smještanja sebe u sliku svijeta koju gradimo, s Richterom dijeli umjetnica Ivana Franke. U izložbi *Mogući stupnjevi slobode*, naizgled poetskoj varijaciji tvrdnje o “potencijalnim dimenzijama” ili fragmentarnom kataloškom zapisu o varijabilnim ili promjenjivim dimenzijama umjetničkog djela, Franke odabire Richerove prostorne slike i grafike te *Slike sa vlastitom sjenom* i iz njih izvodi vlastite radove od kojih su neki doista sjene, odnosno projekcije. Mitska povijest slikarstva, ali i umjetnosti, kao svoj početak ima upravo sjenu, točnije oris sjene voljenog ljudskog lika¹. Mogu li ove privremene intervencije, nematerijalne i u potpunosti ovisne o izloženom i osvjetljenom kulturnom dobru, biti *sjenom* Richterovim tvrdoglavim, upornim i, na prvi pogled, samo prividno formalnim istraživanjima?

1. / Sotichita, *Victor, A short history of the shadow*, London, Reaktion books, 1997, str.11.



IVANA FRANKE

NEDOKAZIV KUT GLEDANJA / UNPROVABLE
POINT OF VIEW, 2015
DIA PROJEKTOR, POSTAMENT /
DIA PROJECTOR, BASE
S / WITH

VJENCESLAV RICHTER

PROSTORNA SLIKA BR. 20 /
SPATIAL PICTURE NO. 20, 1997
SAMOLJEPLJIVA FOLIJA / PLEKSI-STAKLO,
SELF-ADHESIVE FOIL / PLEXIGLAS,
39,5 X 39,5 X 39,5 CM, MSU ZR 53

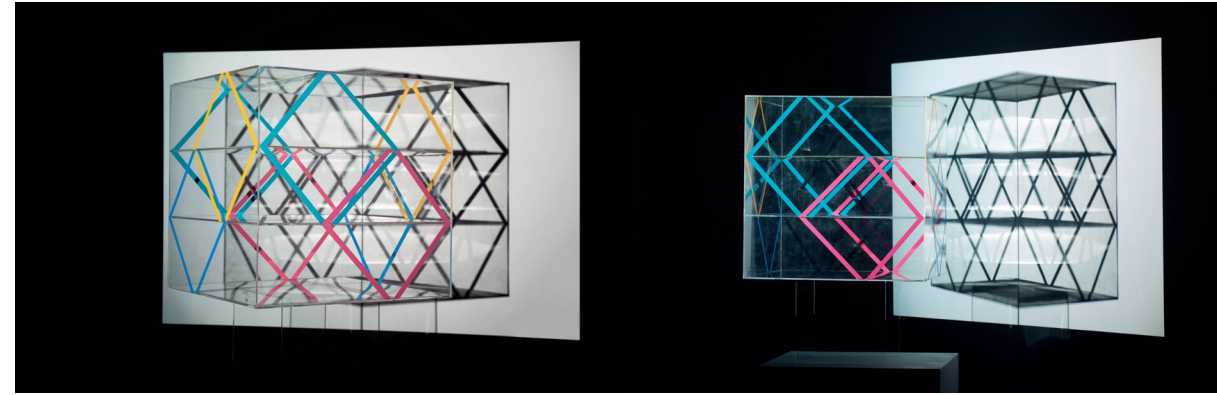
Prije bi se moglo reći da se, na gotovo kazališni način, zorno pokazuju dosezi Richterovih višedesetljetnih preispitivanja problema prostora te problema djelovanja samog umjetničkog rada u tom prostoru, koji polazi još od *Prostorne grafike* iz 1968. godine. Prostorne slike i grafike ne izlažu se kao autonomne skulpture koje u svojoj nutрини od pleksiglasa i obojane folije kriju neki mogući, ali izolirani i nedostižni prostor rizika i eksperimenta, već kao modeli i prototipovi, ili, preciznije, mediji takva prostora. Vlastitim čitanjem Richterova opusa Franke odaje počast svom prethodniku, ali i čini korak dalje od balansiranja na rubu medija izvornih radova, služeći se privremenom intervencijom koja je potencijalno ponovljiva u svakom, donekle zamračenom galerijskom prostoru. Taj se iskorak ne vidi samo u dodatnoj dematerijalizaciji prvotnih radova i nekim divno slučajnim odbljescima, već i u preciznom otvaranju i zatvaranju hodograma izložbe novim serijama grafika. One svojim postavom, ili, preciznije, ovjesom pozivaju na ophod i njihova se završna verzija, kako zbog transparentnih

dijelova tako i zbog gotovo skulpturalnog postava, zaključuje okolnim prostorom i, dakako, prisutnom publikom - bilo na rubu vidnog polja bilo u odrazu.

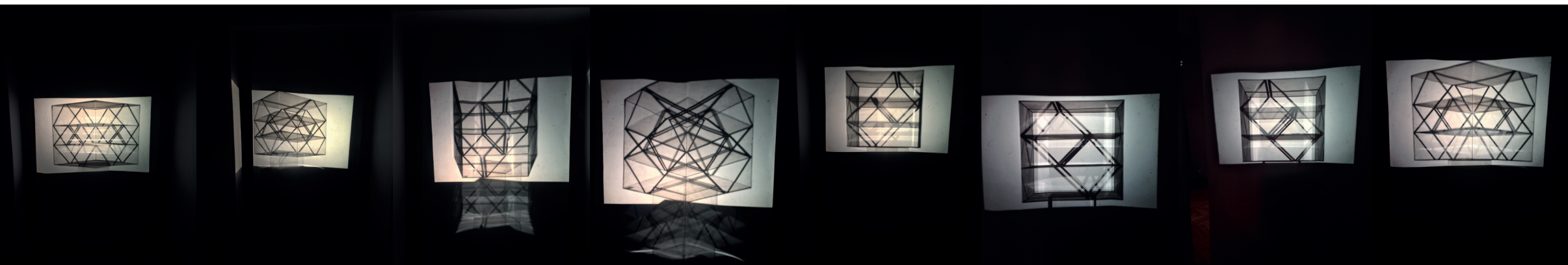
Radovi Ivane Franke često strukturiraju i koreografiraju neke rubne vizualne pojave, koje zbog svoje teško opazive prirode graniče s *nedokazivim*. O njemu Richter u *Mom misaonom prostoru* piše: „Osnovni fond nedokazljivog nalazi se u mogućnosti postojanja fenomena o kojima mi s našim prirodnim kao i umjetnim receptorima ne možemo imati informacije” Pukotine u opažaju, zbunjujući odrazi ili sjene, opažaj nevidljivog i neosvijetljenog, zaostale slike koje naše oko još pamti, a sjećanje više ne procesuiraju tek su neke od tema današnje vremenske i prostorne pojavnosti kojima se bavi Ivana Franke, a koje bi mogle po svojoj efermenoj prirodi ući u kategoriju *nedokazivog*.

Ako uzmemo Richterove prostorne slike i grafike kao predloške za slike koje se mijenjaju u prostoru ovisno o očistu, vrlo smo blizu konkretizaciji i maketi njegovog pojma *polienta*, koji se odnosi na slojevit i receptivnu reinterpetaciju okoline - obzirom na način mjerenja i interpretativne metode, odnosno ambijenta (nemojmo izgubiti iz vida da se *ambijent* kao eksperimentalna umjetnička vrsta institucionalizira upravo u šezdesetim godinama prošlog stoljeća), shvaćenog kao skup informacija o fenomenu egzistencije.

Iz svake Richterove *prostorne slike*, dakle trodimenzionalne forme, Ivana Franke, izlažući ih kako pogledu tako i svjetlu, izvlači dvodimenzionalnu sliku - sjenu, odnosno projekciju, s njezinim kosinama i različitom gradacijom sivila pojedinih ploha. Ti radovi, privremeni i neodvojivi od trodimenzionalnih providnih konstrukcija od pleksiglasa, njezinom intervencijom i reinterpretacijom vidljivom čine i četvrtu dimenziju - vrijeme i pokret, odnosno očište s kojeg se gledaju jer se ovisno o njemu dvodimenzionalna slika na zidu ili platnu mijenja. Četverodimenzionalni prostor, prostor u kojemu promatramo i djelujemo i kojeg, na kraju, mijenjamo, ne nadaje se kao saglediv jer nam je vanjsko očište, osim u simulaciji, nedostupno.



EXPERIMENTS FOR UNPROVABLE POINT OF VIEW /
EKSPERIMENTI ZA NEDOKAZIV KUT GLEDANJA



No, osim što iz trodimenzionalne skulpture - *Prostorne slike* - koja u samom nazivu ambivalentno pristupa iskazanoj umjetničkoj vrsti Franke osvjetljenjem izvlači jednu od moguće 24 dvodimenzionalne slike, drugi rezultat je projekcija, odnosno, ako prizovemo u pomoć neke starije traktate o slikarstvu, sjena trećeg stupnja prema Leonardovoj gradaciji. Ona se u jednom slučaju doista otvara prema transformaciji prostora oko sebe, postajući, osim izložka, i transparentni medij koji oblikuje sjenu što preslikava raster unutarnjih prostornih odnosa na zid. Izlaganje u ovom kontekstu se doslovno čita kao izlaganje svjetlosti, dio fotografskog procesa u kojemu se film u kontroliranim obrisima osvjetljava. Samo što se, u ovom slučaju, ekspozicija veže uz definirani prostor i vrijeme unutar kojeg se događa, sa trajanjem koje je sukladno radnom vremenu izložbenog prostora.

Grafike, koje se mogu sagledavati i kao očišta, mape, nacrti, ali i sažetak izložbe, raspoređene na početku i na kraju, u stvari su su preuzeti grafovi - 2D ortografske projekcije 4D kocke. Naziv, *Tesseract*, odnosi se na model kocke, odnosno kvadrata koji se varira u različitim projekcijama, tako da se unutar dvije fizičke dimenzije projiciraju četiri dimenzije. Taj put sažimanja reverzibilan je u odnosu na

našu percepciju i djelovanje, s obzirom na to da bi se neka trodimenzionalna kocka u suodnosu s nama nalazila u onome što fizika čita kao vrijeme, a neuroznanost kao procesuiranje opaženog i stvaranje mentalnih slika. Dvodimenzionalnim prikazom na transparentnom mediju plohe postaju otvori, procjepi i prečice za četverodimenzionalnu izvedbu - a ne više prikaz, i otvara se prostor za neke moguće *stupnjeve slobode*.

Isti su crteži, iste varijacije u čijoj se osnovi nalazi kvadrat i njegove višestruke ornamentalizirajuće projekcije, otisnuti u bijeloj i crnoj verziji, obostrano, na transparentnoj mliječnoj površini paus papira, često korištenog za arhitektonske nacрте, te na pleksiglasu. Pleksiglas je Richter, osim u prostornim grafikama i slikama, koristio i u *Slikama s vlastitom sjenom*, kolorističkim rasterima u kojima izmjenjuje četiri razine ispune istog kvadratičnog predloška. Isti raster utiskuje na papir i zaštitni sloj pleksiglasa, ukazujući na to da je u fizičkom, opipljivom svijetu pojava slike kao dvodimenzionalnog formata praktički nemoguća. Osvještavanje treće dimenzije umjetničkog predmeta, njegove zapremine i prostora koji uvlači u sebe, podudara se sa primjenom providnih materijala koji, stremeći ka dematerijalizaciji djela, od njega teže

učiniti lebdeću sliku u prostoru. U svojim radovima, instalacijama i osvjetljenjima, koje doslovno izvodi iz Richterovih, Franke ide korak dalje u dematerijalizaciji izlažući i sam izvor svjetlosti uz privremeni i prema očistu promjenjiv otisak sjene na zidu ili prozirućem platnu. I, doista, nalazimo se pred slikom ne oslobođenom samo od druge već i od treće a možda i svake daljnje dimenzije, u kojoj dimenzije - ovog puta ne mjere nego uslojenosti svijeta, doslovno postaju stupnjevima izmicanja.

Tema četvrte dimenzije te sitnagme prostora i vremena u umjetnosti, kao i popularne i pojednostavljene teorije relativnosti veže se uz kubizam, uglavnom zahvaljujući kanonskom djelu modernističke teorije umjetnosti, *Prostor, vrijeme i arhitektura* Sigfrieda Giediona. kako navodi u tekstu *Four-dimensional Space or Space-Time? The Emergence of the Cubism-Relativity Myth in New York in the 1940s*² Linda Dalrymple Henderson. U zaključku navodi kako su pojam postora-vremena i pojednostavljena verzija teorije relativnosti potpuno preuzeli mjesto koje je poimanje četvrte dimenzije imalo u popularnoj, laičkoj znanosti kasnog devetnaestog stoljeća³. Upravo iz viktorijske Engleske dolazi satirična novela *Flatland* matematičara Abbota koja priča o pustolovinama jednog kvadrata iz dvodimenzionalnog svijeta, i njegovim susretom sa višim sferama, odnosno dimenzijama.

Britki tekst kojim je kroz geometrijske metafore predstavljeno hijerarhizirano britansko kolonijalno društvo u svojem devetnaestom poglavlju donosi težnju protagonista, nakon što je upoznao do tada mu, kao dvodimenzionalnom liku iz plošne zemlje, nedostupan svijet treće dimenzije, čežnju i stremljenje za četvrtom i svim daljnjim dimenzijama koje se iza nje otvaraju, spominjući i vlastitu četverodimenzionalnu projekciju, odnosno šestnaestostrano tijelo⁴... No ono u čemu je doista vizionarski taj davni viktorijski junak, koji se našao i na ovim grafikama, je njegovo stajalište da (ipak, ljudski) um posjeduje mogućnost zamišljanja, pretpostavke, i konačno, kreacije četverodimenzionalnog i moguće nekih daljnjih višedimenzionalnih prostora. Kako će, između ostalog, u članku objavljenom 2008. pokazati neuroznanstvenici Aflalo i Graziano, ljudski mozak, iako programiran za opažanje i interakciju sa trodimenzionalnim objektima, posjeduje mogućnost prilagodbe četvrtoj dimenziji.⁵ Sposobnost mjerenja, reproduiranja i rekreiranja svijeta u značajnoj se mjeri oslanja upravo na našu percepciju, koja se na taj način ostvaruje kao čvorište i ishodište dimenzija. A upravo su percepcija i njezini svjesni i nesvjesni mehanizmi teme kojima Franke posvećuje svoja višedgodišnja istraživanja, u kojima je umjetničko djelo tek jedan od medija.

2. / Dalrympe, Linda, „Four-dimensional Space or Space-Time? The Emergence of the Cubism-Relativity Myth in New York in the 1940s“, u Emmer, Michele (ur.), *The Visual Mind II*, Cambridge, Mass, The MIT Press, 2005, str. 349-397.

3. / Isto, str. 380.

4. / <http://www.geom.uiuc.edu/~banchoff/Flatland/> (3.2.2015.)

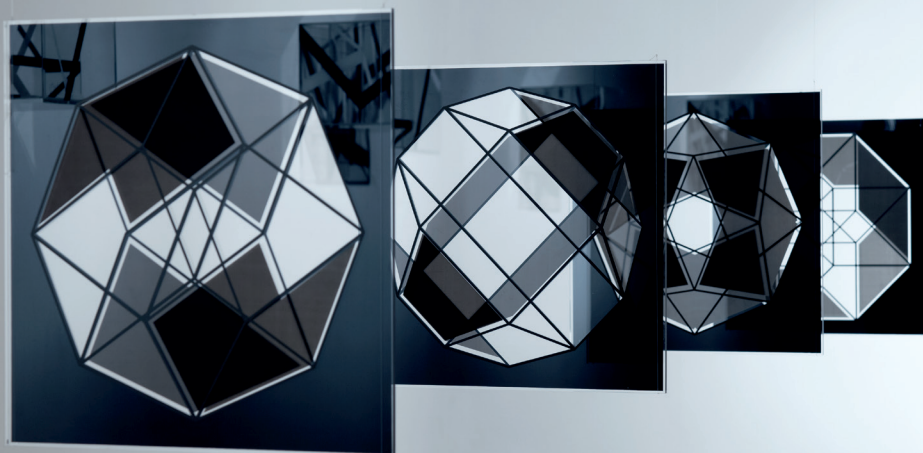
5. / Aflalo, T. N. i M.S.A. Graziano. *Four-Dimensional Spatial Reasoning in Humans. Journal of Experimental Psychology: Human Perception and Performance*, Vol. 34, No. 5., 1066-1077.



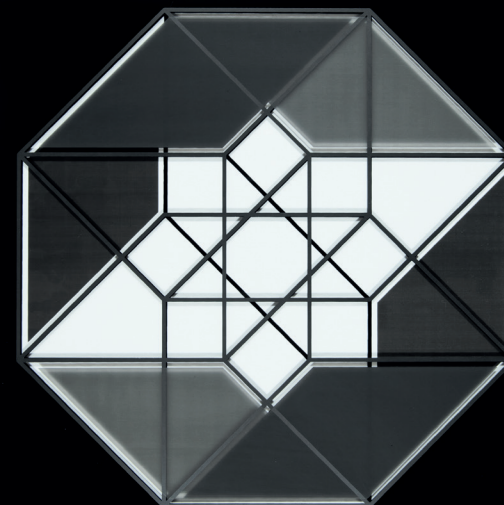
IVANA FRANKE

MOGUĆI STUPNJEVI SLOBODE (TESSERACT 1-4) /
POTENTIAL DEGREES OF FREEDOM (TESSERACT 1-4), 2014
SITOTISAK NA PLEKSIKLASU /
SILKSCREEN ON PLEXIGLAS, 34 X 34 CM

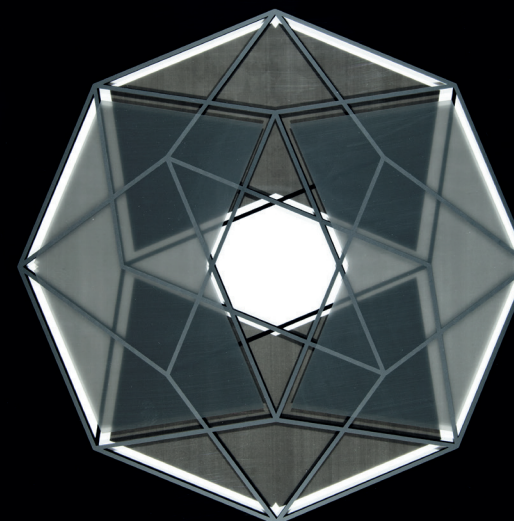
Jasna Jakšić



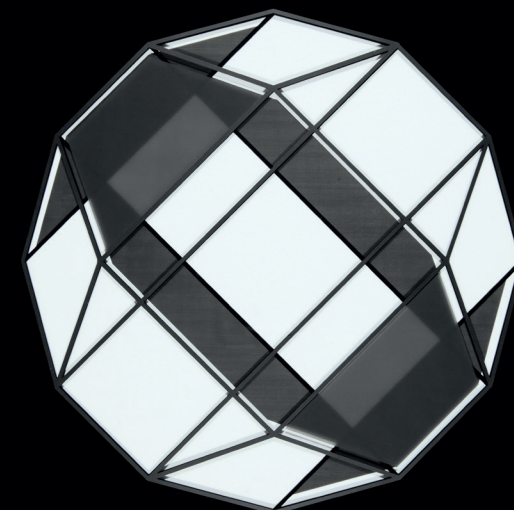
MOGUĆI STUPNJEVI SLOBODE (TESSERACT 1) /
POTENTIAL DEGREES OF FREEDOM
(TESSERACT 1), 2014
SITOTISAK NA PLEKSIGLASU / SILKSCREEN ON
PLEXIGLAS, 34 X 34 CM



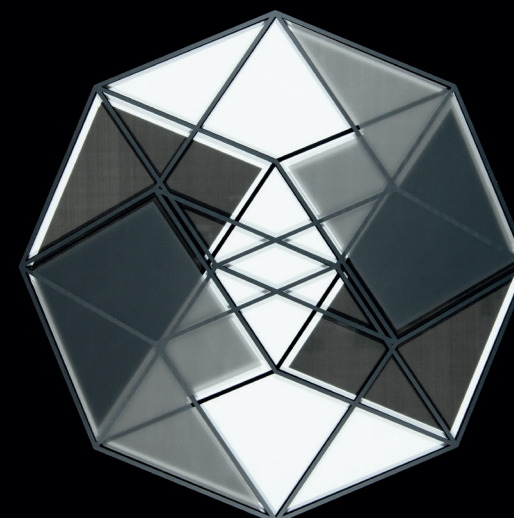
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POTENTIAL DEGREES OF FREEDOM
(TESSERACT 2), 2014
SITOTISAK NA PLEKSIGLASU / SILKSCREEN ON
PLEXIGLAS, 34 X 34 CM

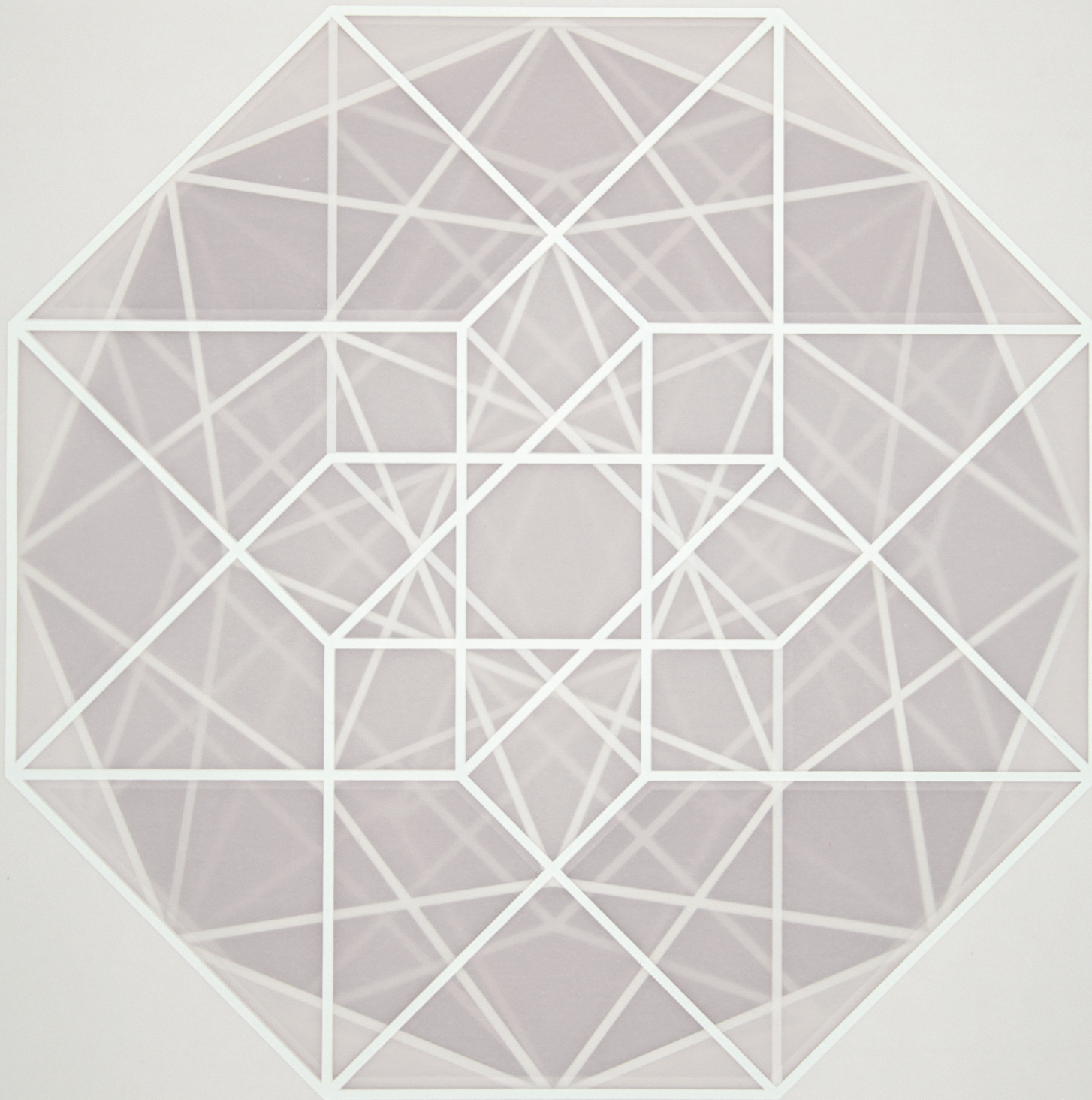


MOGUĆI STUPNJEVI SLOBODE (TESSERACT 3) /
POTENTIAL DEGREES OF FREEDOM
(TESSERACT 3), 2014
SITOTISAK NA PLEKSIGLASU / SILKSCREEN ON
PLEXIGLAS, 34 X 34 CM

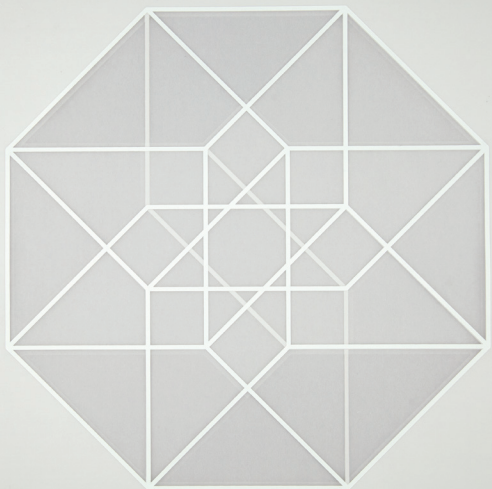


MOGUĆI STUPNJEVI SLOBODE (TESSERACT 4) /
POTENTIAL DEGREES OF FREEDOM
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PLEXIGLAS, 34 X 34 CM

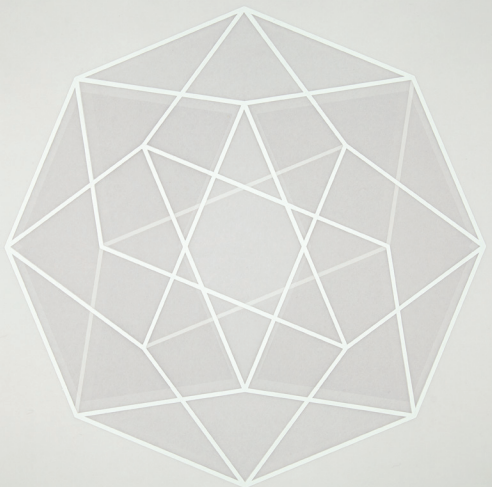




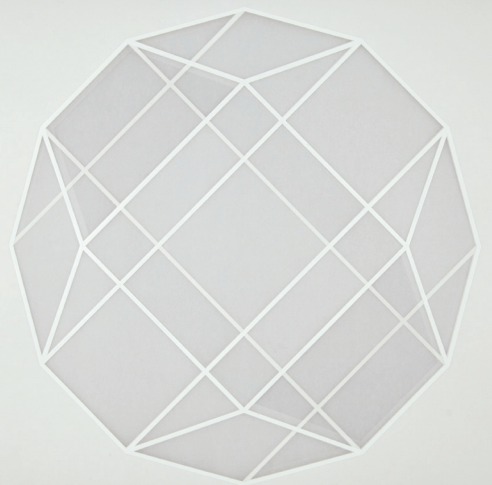
MOGUĆI STUPNJEVI SLOBODE
(Tesseract 1-4) /
POTENTIAL DEGREES OF FREEDOM
(Tesseract 1-4), 2014
SITOTISAK NA PAUSU /
SILKSCREEN ON TRACING PAPER,
34 X 34 CM



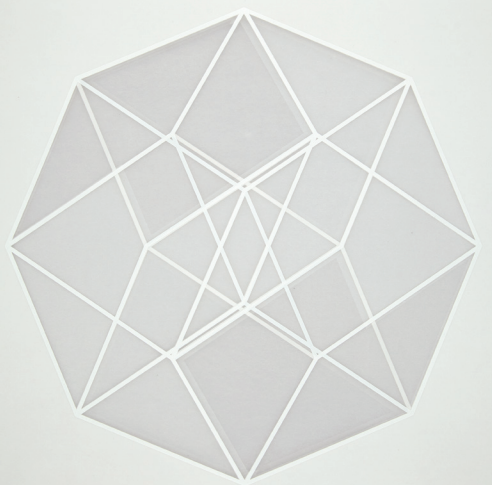
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(TESSERACT 1) /
POTENTIAL DEGREES OF FREEDOM
(TESSERACT 1), 2014
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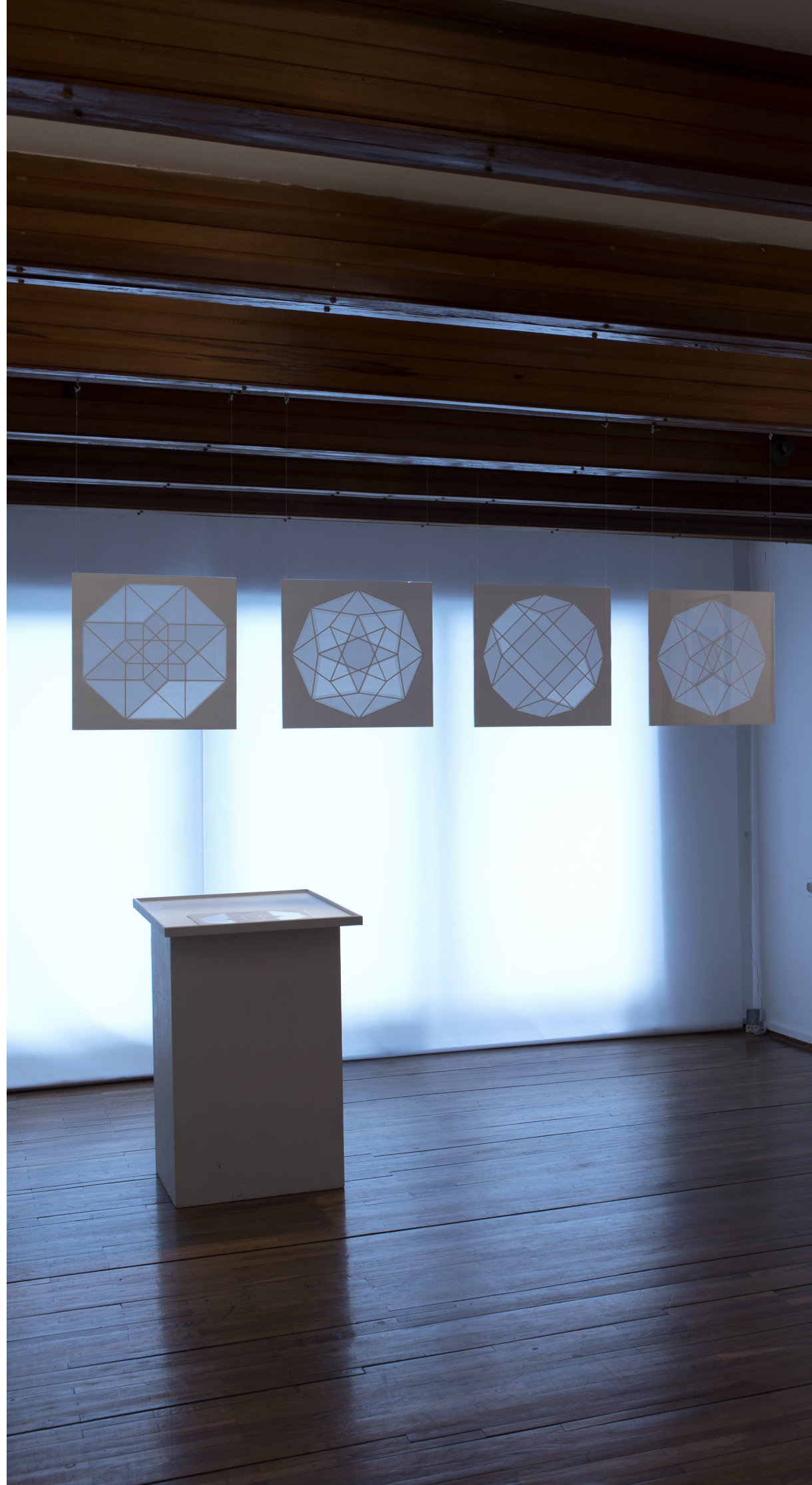
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(TESSERACT 2) /
POTENTIAL DEGREES OF FREEDOM
(TESSERACT 2), 2014
SITOTISAK NA PAUSU /
SILKSCREEN ON TRACING PAPER,
34 X 34 CM



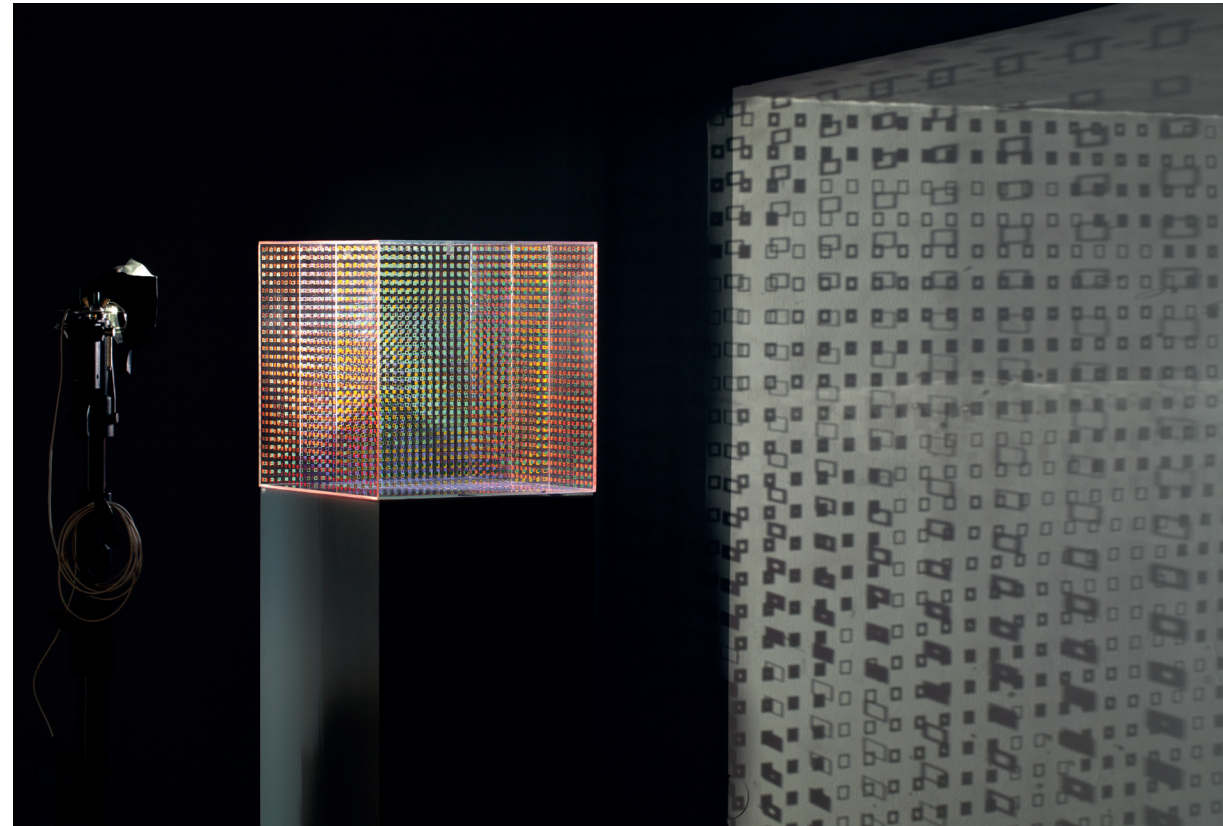
MOGUĆI STUPNJEVI SLOBODE
(TESSERACT 3) /
POTENTIAL DEGREES OF FREEDOM
(TESSERACT 3), 2014
SITOTISAK NA PAUSU /
SILKSCREEN ON TRACING PAPER,
34 X 34 CM



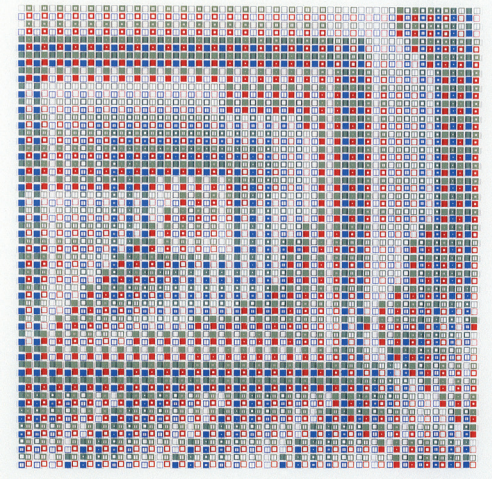
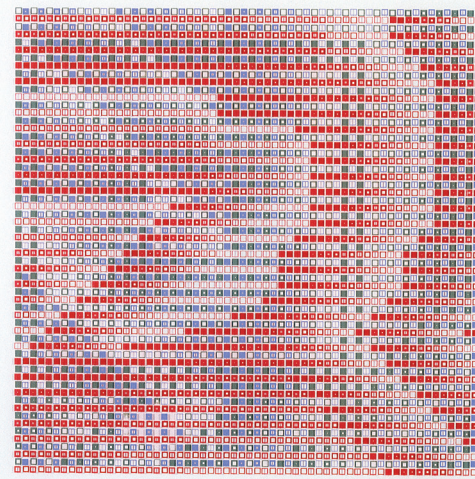
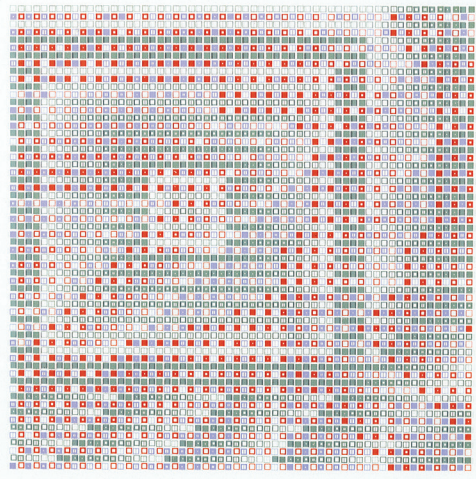
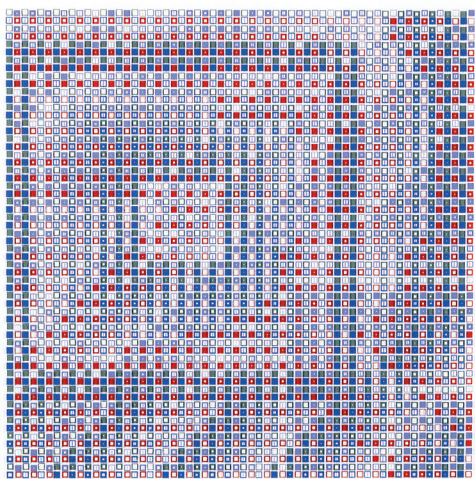
MOGUĆI STUPNJEVI SLOBODE
(TESSERACT 4) /
POTENTIAL DEGREES OF FREEDOM
(TESSERACT 4), 2014
SITOTISAK NA PAUSU /
SILKSCREEN ON TRACING PAPER,
34 X 34 CM



IVANA FRANKE
ULAZ U DRUGDJE (MISADNI PROSTOR) /
ENTRANCE TO ELSEWHERE (MINDSPACE), 2015
LED RASVJETA, STATIV, LED LIGHT, TRIPOD
S / WITH
VJENCESLAV RICHTER
PROSTORNA SISTEMSKA GRAFIKA / SPATIAL SYSTEMIC PRINT, 1997
SAMOLJEPLJIVA FOLIJA / PLEKSI-STAKLO,
SELF-ADHESIVE FOIL / PLEXIGLAS, 35 X 35 X
35 CM, MSU ZR 33



VJENCESLAV RICHTER
SLIKA S VLASTITOM SJENOM / PICTURE WITH ITS OWN SHADOW, 1997
SITOTISAK NA PLEKSIKLASU / SILKSCREEN ON
PLEXIGLAS, MSU ZR 108 - 111



“before us is an image
liberated of two-dimensionality,
a sculpture liberated of matter,
and architecture liberated of
practical function.”

1. / Sotichita, Victor,
A short history of
the shadow, London,
Reaktion books, 1997,
p.11.

So writes Vjenceslav Richter regarding his 'spatial images' in the self-reflective, unpublished work *My Mental Space*. Richter's work of art is conceived and realized in mental space, through the artist's own research on the laws of perception, and by the observer placing himself in the picture of the world his gaze is building, and this is shared by Ivana Franke. In the exhibition *Potential Degrees of Freedom*, a seemingly poetic variation on claims of "potential dimensions", or a fragmentary catalogue of the variable or changing dimensions of the work of art, Franke selects Richter's spatial images and graphics and *Images with Their Own Shadows*, and from them derives her own works, some of which are shadows; that is, projections. The mythical beginning of the history of painting, and also of art, was actually marked by shadow, or more specifically, a shadow representing the outline of a beloved human figure.¹ Can these temporary interventions, intangible, yet fully dependent on exhibited and illuminated cultural goods, be the shadows of Richter's stubborn, persistent and, at first glance, only apparently formal research?

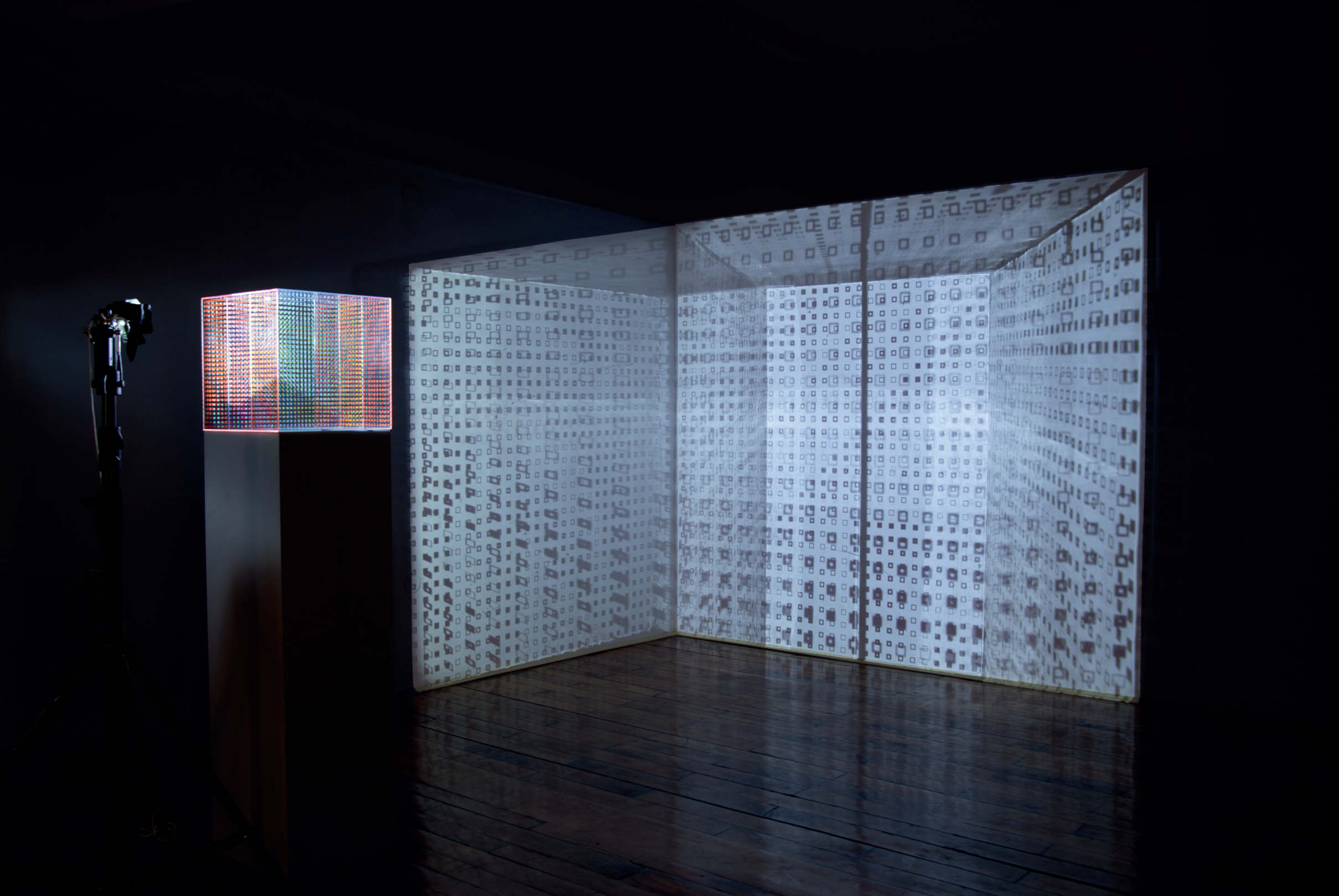
It might be better expressed that, in an almost theatrical way, the scope of Richter's decades of assessing the issues of space and the effect of artwork are clearly shown in the space which began with *Spatial Images* in 1968. The spatial images and graphics are not exhibited as autonomous sculptures which conceal in their plexiglass interiors and transparent sheets of coloured plastic a potential, yet isolated, inaccessible space for risk and experiment, but rather as models and prototypes, or, more precisely, the media for that space. Through her own perusal of Richter's oeuvre, Franke pays tribute to her predecessor, but also goes beyond balancing on the original works' media edge, using a provisional intervention which is potentially reproducible in any darkened gallery space. This is evident not only in the additional dematerialisation of original works and wonderfully random flashes of inspiration, but also in the precise opening and closing of the exhibition's flow of progress with a new series of graphics. Through their layout, or suspension to be more exact, they invite us to a pageant, and in their final version, due to their transparent parts and almost sculptural arrangement, conclude with the surrounding space, and, of course with the audience present on the edge of the field of vision, or in reflection.

The works of Ivana Franke often structure and choreograph peripheral visual figures which, since they are difficult to perceive, border with the 'unprovable'. In *My Mental Space*, Richter says, "The basis of the unprovable lies in the contingent existence of phenomena about which, with our natural and artificial receptors, we cannot get any information." Cracks in observation, confusing reflections or shadows, the perception of the invisible and unconscious, lingering images that our eyes remember, yet our memory no longer processes - these are just some of the themes of current temporal and spatial appearances with which Ivana Franke is concerned, and which, due to their ephemeral nature, may fall in the category of 'unprovable'.

If we take Richter's spatial images and graphics as templates for images that alter in space, depending on the eye, we come very close to the 'concretisation' and modelling of his idea of the *polient*, meaning a multi-layered, receptive reinterpretation of the environment, taking into account means of measuring and interpretive methods, or the ambience (we must not lose sight of the fact that ambience was as an experimental artistic type institutionalized in the nineteen-sixties), understood as a body of information about the phenomenon of existence.

In each of Richter's *Spatial Images*, i.e. three-dimensional forms, Ivana Franke exposes them to gaze and light by drawing a two-dimensional image - a shadow, or a projection - using tilting lines and various gradations of individual grey surfaces. These works, provisional and inseparable from a three-dimensional transparent plexiglass structure, through her intervention and reinterpretation, constitute a fourth dimension visible - time and movement- - This viewpoint is the reason why the two-dimensional image on the wall or canvas changes. Four-dimensional space, space in which we observe and act, and which we change in the end, is imperceptible, because the external viewpoint is unavailable, except in simulation.

However, in addition to three-dimensional sculpture - *Spatial images* - which in its very name approaches the expressed



IVANA FRANKE

ULAZ U DRUGDJE (MISAONI PROSTOR) /
ENTRANCE TO ELSEWHERE (MINDSPACE), 2015

LED RASVJETA, STATIV, LED LIGHT, TRIPOD

S / WITH

VJENCESLAV RICHTER

PROSTORNA SISTEMSKA GRAFIKA / SPATIAL SYSTEMIC PRINT, 1997

SAMOLJEPLJIVA FOLIJA / PLEKSI -STAKLO,

SELF-ADHESIVE FOIL / PLEXIGLAS, 35 X 35 X

35 CM, MSU ZR 33

artistic form ambivalently, Franke draws one of the 24 possible two-dimensional images through illumination; the other result is a projection, or, if we invoke the help of some older treatises on painting, a shadow of the third degree, according to Leonardo's gradation. In one case, she actually opens up to the transformation of the space around her, becoming, along with the exhibit, a transparent medium that shapes the shadow mapping the screening of inner spatial relationships on the wall. The display in this context literally reads as exposure to light, as part of the photographic process in which the film, within controlled contours, is illuminated. But in this case, exposure is associated with the defined space and time in which it occurs, and with a duration that is consistent with the working hours of the exhibition space.

The graphics, which can be considered as viewpoints, maps, drawings, or a summary of the exhibition, arranged at the beginning and end, are in fact downloaded graphs – 2-D orthographic projections of a 4-D cube. The title *Tesseract* refers to the cube model, or the square which varies in different projections, so that four dimensions are projected within two physical dimensions. This path of compression is reversible in relation to our perception and participation, since a three-dimensional cube in a mutual relationship with us would be located in what physics interprets as time, and what neuroscience sees as the processing of perceptions and the creation of mental images. Through a two-dimensional representation on a transparent medium, the surfaces become openings, gaps and shortcuts to a four-dimensional performance, and so no longer form a mere display, but a space in which other possible *degrees of freedom* open up. The same drawings, i.e. the same variations in whose basis the square and its multiple ornamenting projections can be found, are double-sided and printed in a black-and-white version on the transparent, milky surface of tracing paper, which is often used for architectural drawings, and on plexiglass. Besides using it in spatial graphics and images, Richter also uses plexiglass in *Images with Their Own Shadows*, creating colourful grids in which he alternates four levels of fulfilment of the same square template. He prints the same grid on paper and on a protective layer of plexiglass, indicating that in a physical, tangible world, the appearance of an image in a two-dimensional format is practically impossible. Increasing awareness of the third dimension of a work of art, its volume and the space it draws into itself, is matched by the application of transparent materials which, striving towards the dematerialisation of the work, strive to turn it into a floating image in space. In her works, installations and illuminations, which she creates literally from Richter's, Franke goes a step further in dematerialisation, displaying the light source itself along with a temporary, and variable-to-the-viewpoint casting of shadows on the wall or transparent canvas. So, we really do find ourselves before an image liberated not only of the second, but also the third dimension, and quite possibly further dimensions, in which they literally become degrees of elusion, this time not through the measurement, but rather the stratification of the world.

The theme of the fourth dimension and the syntagma of space and time in art, and the popular and simplified theory of relativity are associated with Cubism, mainly thanks to *Time, Space*

and Architecture, the canonical work of modernist art theory by Sigfried Giedion, writes Linda Dalrymple Henderson in her article *Four-Dimensional Space or Space-Time: The Emergence of the Cubism-Relativity Myth in New York in the 1940s*², concluding that the notion of space-time and the theory of relativity completely occupied the place that the concept of the fourth dimension had held in popular, secular science in the late nineteenth century.³ It was Victorian England that gave us the satirical novel *Flatland*⁴ by the mathematician Edwin Abbott, which tells of the adventures of a square from the two-dimensional world and its encounters with higher spheres or dimensions. In chapter nineteen of this sardonic account, which depicts a hierarchical, British colonial society through geometrical metaphors, the protagonist's aspirations are presented, as he discovers the world of the third dimension is inaccessible to a two-dimensional character from Flatland: He longs for the fourth and subsequent dimensions beyond it, referring to his own four-dimensional projection or sixteen-sided body. But what makes this bygone Victorian hero, who is caught in these graphics, truly a visionary is his view that the (only human) mind possesses the capacity to imagine, make assumptions, and finally create four-dimensional and possibly other multidimensional spaces. As the neuroscientists Aflalo and Graziano proved, among other things, in an article published in 2008, the human brain, although programmed to observe and interact with three-dimensional objects, possesses the ability to adapt to the fourth dimension.⁵ The ability to measure, reproduce and recreate the world relies to a substantial extent on perception, which is thus realised as the hub and origin of dimensions. Perception and its conscious and unconscious mechanisms are themes to which Franke has dedicated many years of research, in which a work of art is but one medium.

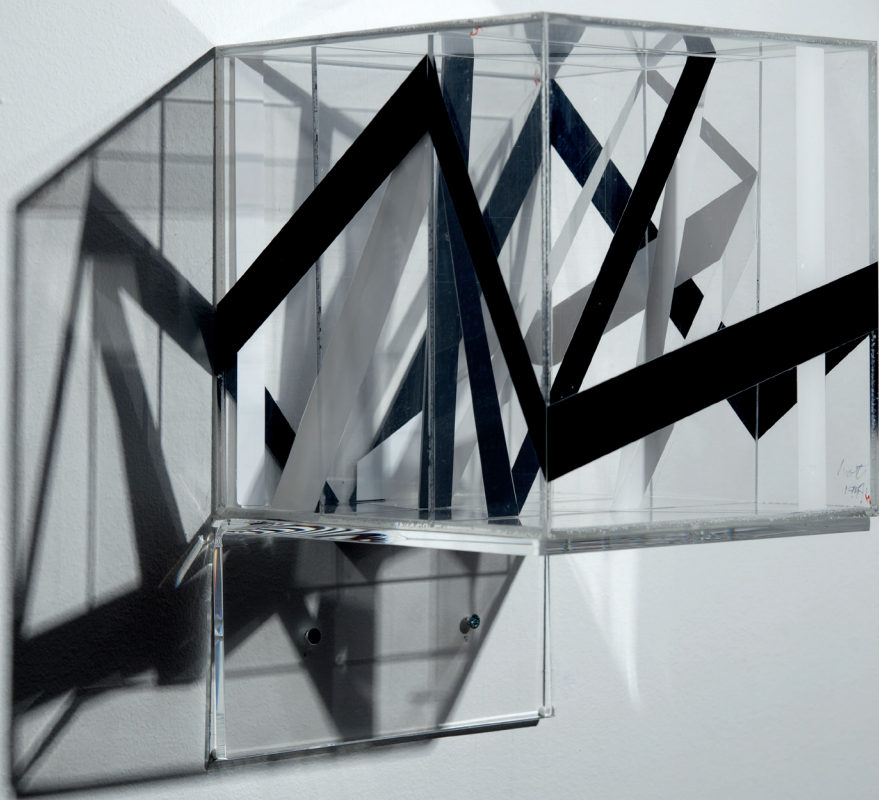
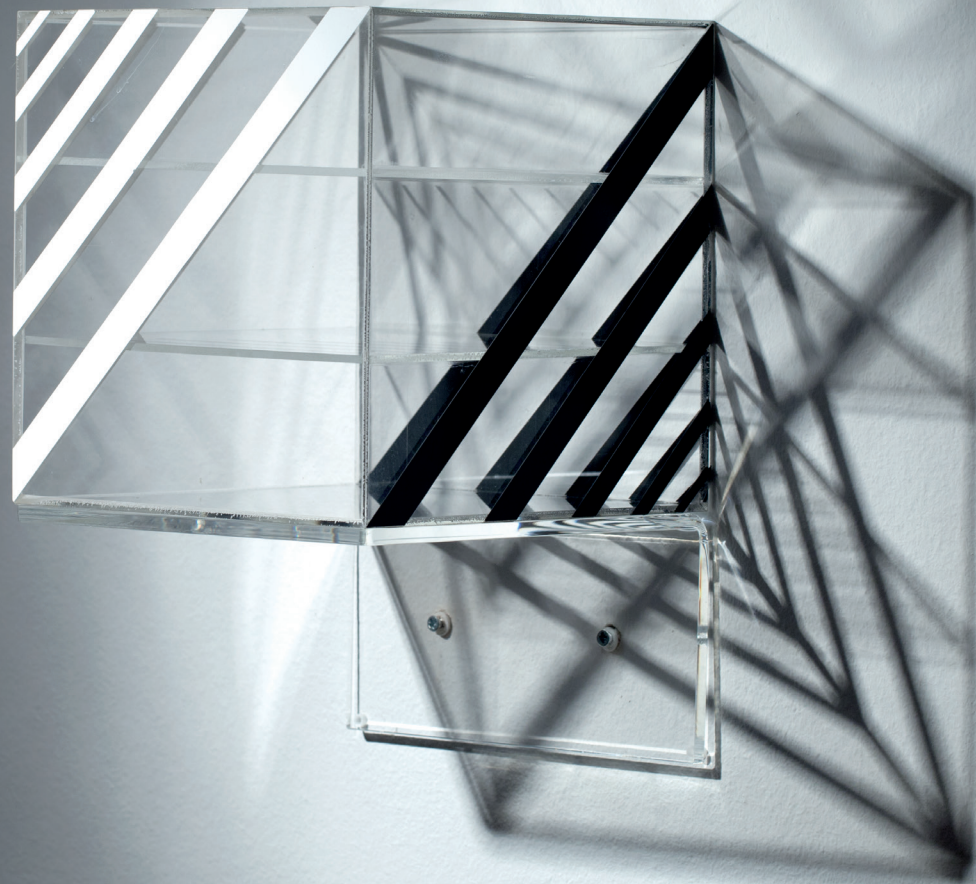
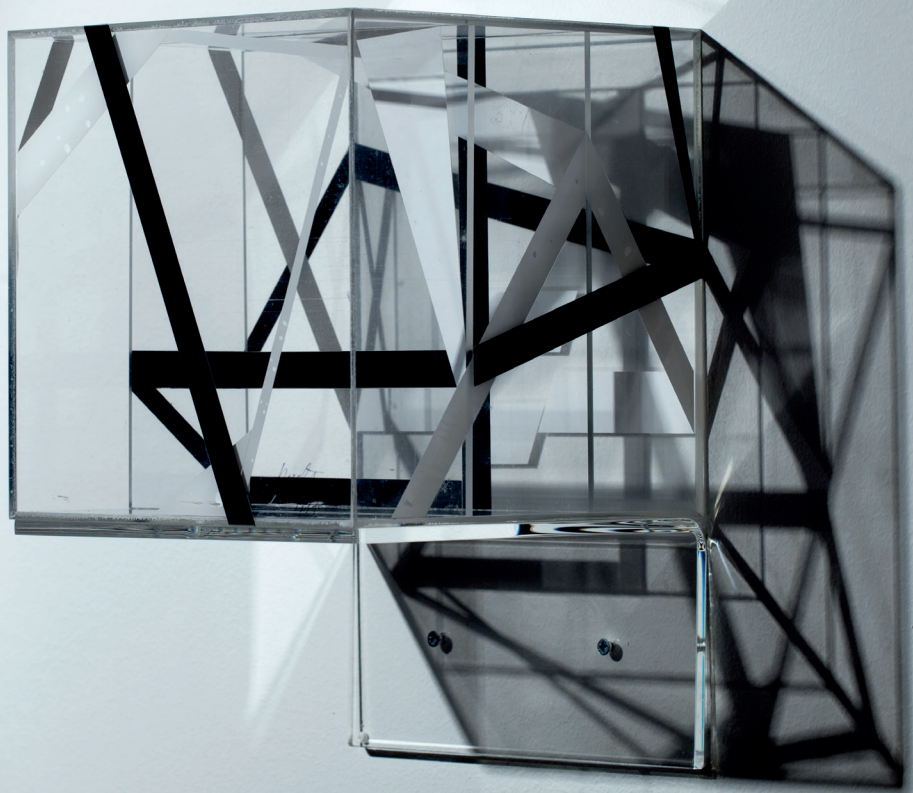
Jasna Jakšić

2. / Dalrympe, Linda, „Four-dimensional Space or Space-Time? The Emergence of the Cubism-Relativity Myth in New York in the 1940s“, in Emmer, Michele (ed.), *The Visual Mind II*, Cambridge, Mass, The MIT Press, 2005, pp. 349-397.

3. / *Ibid*, p. 380.

4. / <http://www.geom.uiuc.edu/~banchoff/Flatland/> (3.2.2015.)

5. / Aflalo, T. N. i M.S.A. Graziano. *Four-Dimensional Spatial Reasoning in Humans. Journal of Experimental Psychology: Human Perception and Performance*, Vol. 34, No. 5., 1066-1077.



IVANA FRANKE

MODEL POLIENTA 1, 2015

PLEKSIGLAS POSTAMENT, SPOT SVJETLO / PLEXIGLAS BASE, SPOT LIGHT
S / WITH

VJENCESLAV RICHTER

PROSTORNA SLIKA BR. 4 / SPATIAL PICTURE NO. 4, 1997

SAMOLJEPLJIVA FOLIJA / PLEKSI -STAKLO, SELF-ADHESIVE FOIL

PLEXIGLAS, 19,5 X 19,5 X 19,5 CM, MSU ZR 39

IVANA FRANKE

MODEL POLIENTA 2, 2015

PLEKSIGLAS POSTAMENT, SPOT SVJETLO / PLEXIGLAS BASE, SPOT LIGHT
S / WITH

VJENCESLAV RICHTER

PROSTORNA SLIKA BR. 5 / SPATIAL PICTURE NO. 5, 1997

SAMOLJEPLJIVA FOLIJA / PLEKSI -STAKLO, SELF-ADHESIVE FOIL

PLEXIGLAS, 19,5 X 19,5 X 19,5 CM, MSU ZR 38

IVANA FRANKE

MODEL POLIENTA 3, 2015

PLEKSIGLAS POSTAMENT, SPOT SVJETLO / PLEXIGLAS BASE, SPOT LIGHT
SPOT LIGHT
S / WITH

VJENCESLAV RICHTER

PROSTORNA SLIKA BR. 6 / SPATIAL PICTURE NO. 6, 1997

SAMOLJEPLJIVA FOLIJA / PLEKSI -STAKLO, SELF-ADHESIVE FOIL

PLEXIGLAS, 19,5 X 19,5 X 19,5 CM, MSU ZR 37



Ivana Franke je vizualna umjetnica, živi i radi u Berlinu. U svom radu istražuje rubove vizualne percepcije i poimanja prostora. Njezina djela, uglavnom u formi svjetlosnih instalacija, objekata i grafika djeluju kao vizualni ili optički uređaji. Uz njihovu pomoć stvara fenomene koji se često čine efemernima, neodređenima, ili 'tajanstvenima' – perceptivno su evidentni i kognitivno zbunjujući, istovremeno očiti, a pritom ih je nemoguće objasniti ili izmjeriti. Franke koristi kompleksne geometrijske prostorne strukture koje izazivaju perceptivnu nestabilnost, vizualne oblike koji optičke fenomene čine prividno živima, zatim stroboskopskim svjetlom izazvane kvazi-halucinacije i prividna kretanja te vizualne odjeke udaljenih slika, kao i različite načine refleksije, refrakcije i renderiranja svjetla na nevidljive prostorne strukture. Njezini radovi nastaju u sučeljavanju fizičkog i mentalnog prostora te konačan oblik dobivaju tek u našem umu.

Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu, te je sudjelovala u poslijediplomskom istraživačkom programu u Centru za suvremenu umjetnost Kitakyushu (CCA) u Kitakyushu. Kao stipendistica sudjelovala je u radu Instituta za istraživanje prostora (Institut für Raumexperimente), UdK u Berlinu. Boravila je na rezidencijalnim programima Centra za suvremenu umjetnost PS1, MoMA u New Yorku, Nordijskog instituta za suvremenu umjetnost (NIFCA) u Helsinkiju i Isabella Stewart Gardner muzeja u Bostonu.

Franke je predstavljala Hrvatsku na 52. venecijanskom bijenalu 2007. godine sa samostalnom izložbom *Latency*, te na 9. venecijanskom bijenalu arhitekture s projektom *Frameworks* (u suradnji s P. Mišković, L. Pelivan i T. Plejić). U istraživačkom projektu *Seeing with Eyes Closed* surađivala je s neuroznanstvenicom Idom Momennejad te sudjelovala u organizaciji interdisciplinarnih simpozija i panel diskusija u Zbirci Peggy Guggenheim u Veneciji, Muzeju Deutsche Guggenheim u Berlinu i Laubi u Zagrebu. Suurednica je publikacije istog naslova (AoN, Berlin 2011). Ostvarila je brojne radove u javnim prostorima, među kojima *Room for Running Ghosts* u suradnji s arhitektima studija 3LHD u Rovinju, *Construction Site* na Forumu u Zadru i *Transparent* na Trgu bana Jelačića u Zagrebu. Suradivala je s arhitektima iz Studija UP na idejnom dizajnu zgrade Spectator Solis koja je nagrađena nagradom Bernardo Bernardi 2010. Dobitnica je Vjesnikove nagrade Josip Račić 2010, Pollock-Krasner Foundation stipendije 2006, Premije Hrvatske akademije znanosti i umjetnosti (HAZU) 2003, i nagrade Kabineta grafike (HAZU) 1999, te nagrade Ministarstva kulture RH 2000. na 1., 2., i 3. trijenalu grafike, nagrade Hrvatskog društva likovnih umjetnika (HDLU) 2002. i Rektorove nagrade Sveučilišta u Zagrebu 1996.

Ostvarila je brojne kompleksne instalacije, među kojima su *We close our eyes and see a flock of birds* u MoNA Museum u Hobartu, Tasmanija (2013), Sharjah Art Foundation (2013) i Neuenational Galerie u Berlinu (2014); *In The Faraway Past and in The Future* na Insert2014, Mati Ghar, IGNSA u New Delhiju (2014); *Seeing with Eyes Closed* u Max Planck Science Gallery u Berlinu (2013) i Peggy Guggenheim u Veneciji (2011); *Entanglement is a Fragile State* u Église St Nicolas

u Caenu, (2012); *The Wand* u Musee de la Chasse et de la Nature u Parizu (2012), *Years Away* na The Other Sound u Helsinkiju, (2011); *Instants of Visibility* u Umjetničkom paviljonu u Zagrebu, (2009); *Liminal Level* na Manifesti 7 u Bolzanu (2008); *Animated Sphere* u Reykjavik Art Museum (2008); *Frame of reference* u Kabinetu grafike Hrvatske akademije znanosti i umjetnosti u Zagrebu (HAZU, 2006); *Izbjegavanje* (s D. Očko i S. Vujičić, 2005) i *Prostor* (2003) u Muzeju suvremene umjetnosti Zagreb i *Full Empty Space* u MoMA P.S.1 u New Yorku (2001).

Radovi su joj izlagani u brojnim institucijama uključujući Wood Street Galleries u Pittsburghu, Muzej moderne i suvremene umjetnosti u Rijeci, Vasarely Foundation u Aix-en-Provence, Galeriji Klovičevi dvori u Zagrebu, Hrvatski paviljon na 14. bijenalu arhitekture u Veneciji, New Art Space Amsterdam (NASA), Deutsche Guggenheim u Berlinu, Museum of Contemporary Art u Tokyu, Multimedia Centre (MMC) Kibla u Mariboru, National Art Museum u Beijigu, The Drawing Center u New Yorku, Lalit Kala Akademi u New Delhiju, Gradskoj galeriji u Labinu, Latvian Centre for Contemporary Art (LCCA) u Rigi, Narodni muzej u Zadru, Muzej moderne umjetnosti u Dubrovniku, Nordic Institute for Contemporary Art (Nifca) u Helsinkiu, Musée d'Art moderne de Saint Etienne, Multimedijski kulturni centar u Puli (MMKC), Trafo House for Contemporary Art u Budimpešti, Laubi u Zagrebu, Center for Contemporary Art Kitakyushu (CCA), Gliptoteci HAZU u Zagrebu, National Museum Ljubljana, Hrvatskom društvu likovnih umjetnika (HDLU) u Zagrebu i International Centre for Graphic Arts (MGLC) u Ljubljani, između ostalih.

Ivana Franke is a visual artist based in Berlin. She focuses on the threshold of our visual and spatial perception. Her works, mainly in form of light installations, objects and prints operate as visual or optical devices. They create phenomena that often appear ephemeral, ambiguous, wavering, or 'mysterious' – perceptually evident and cognitively puzzling, at the same time they are obvious and momentarily impossible to explain or measure. She employs complex geometric spatial patterns that give rise to perceptual multistability, visual features that make phenomena appear alive (animacy), flicker induced quasi-hallucinations and apparent motion, threshold spatial resolution causing perceptual errors, visual echoes of distant images, as well as various modes of reflection and refraction of light and it's renderings on invisible spatial structures. Getting final shape in our minds, her works exist at the interface between physical and mental space.

She studied at the Academy of Fine Arts in Zagreb and participated in postgraduate research program in Center for Contemporary Art (CCA) Kitakyushu. As a grantee she participated in the work of Institut für Raumexperimente, UdK, Berlin. She was granted several artist residencies including

P.S.1, MoMa in New York, Nordic Institute of Contemporary Art (NIFCA) in Helsinki and Isabella Stewart Gardner Museum in Boston.

Franke represented Croatia at the 52nd Venice Biennale in 2007 with the solo show *Latency* in Palazzo Querini Stampalia and at the 9th Venice Architecture Biennale in 2004 with collaborative work *Frameworks*, with architects P. Mišković, Toma Plejić, and Lea Pelivan.

Within her research project *Seeing with Eyes Closed* she collaborated with neuroscientist Ida Momennejad and co-organized interdisciplinary symposiums/panel discussions in Peggy Guggenheim Collection in Venice, Deutsche Guggenheim in Berlin and Lauba in Zagreb and co-edited the book of the same title (AoN, Berlin 2011). She realized number of public works including *Room for Running Ghosts* in collaboration with 3LHD architects in Rovinj, *Construction Site* at Zadar Forum and *Transparent* at Ban Jelačić Square in Zagreb. She collaborated with Studio UP architects on the design of Spectator Solis building for which they received the 2010 Bernardo Bernardi Award. Franke is also the recipient of the 2010 Josip Raić Award, the 2006 Pollock-Krasner Foundation Grant, the 2003 and 1997 Croatian Academy of Arts and Sciences (HAZU) and 2000 Ministry of Culture RH Awards at 1st, 2nd and 3rd Print Triennial, the 2000 Croatian Association of Fine Artists (HDLU) Award and the 1996 Chancellors Award, The University of Zagreb, among others.

Her other major installations include *We close our eyes and see a flock of birds* in MoNA Museum in Hobart, Tasmania (2013), Sharjah Art Foundation (2013) and Neuenational Galerie in Berlin (2014); *In The Faraway Past and in The Future* at Insert2014, Mati Ghar, IGNSA in New Delhi (2014); *Seeing with Eyes Closed* in Max Planck Science Gallery in Berlin (2013) and Peggy Guggenheim in Venice (2011); *Entanglement is a Fragile State* in Église St Nicolas in Caen, (2012); *The Wand* in Musee de la Chasse et de la Nature in Paris (2012); *Years Away* at The Other Sound in Helsinki, (2011); *Instants of Visibility* in Art Pavilion in Zagreb, (2009); *Liminal Level* at Manifesta 7 in Bolzano (2008); *Animated Sphere* in Reykjavik Art Museum (2008); *Frame of reference* in The Croatian Academy of Arts and Sciences in Zagreb (HAZU, 2006); *Avoid* (with D. Očko and S. Vujičić, 2005) and *Space* (2003) in Museum of Contemporary Art in Zagreb; and *Full Empty Space* in MoMA P.S.1 in New York (2001).

Her works have been shown at numerous other venues including Wood Street Galleries in Pittsburgh, Museum of Modern and Contemporary Art in Rijeka, Vasarely Foundation in Aix-en-Provence, Klovicevi dvori in Zagreb, The Croatian Pavilion at the 14th Venice Architecture Biennale, New Art Space Amsterdam (NASA), Deutsche Guggenheim in Berlin, Museum of Contemporary Art in Tokyo, Multimedia Centre (MMC) Kibla in Maribor, National Art Museum in Beijing, The Drawing Center in New York, Lalit Kala Akademi in New Delhi, Labin City Gallery, Latvian Centre for Contemporary Art (LCCA) in Riga, National Museum Zadar,

Museum of Modern Art in Dubrovnik, Nordic Institute for Contemporary Art (Nifca) in Helsinki, Musee d'Art moderne de Saint Etienne, Multimedia Cultural Center in Pula (MMKC), Trafo House for Contemporary Art in Budapest, Lauba in Zagreb, Center for Contemporary Art Kitakyushu (CCA), The Glyptothek in Zagreb, National Museum Ljubljana, Croatian Association of visual Artists (HDLU) in Zagreb and International Centre for Graphic Arts (MGLC) in Ljubljana amongst many others.

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